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next-door neighbors, and because this is so, I entreat you not to forget those schools which happen to be situated near the rim of your circle of influence. And this, too, must we remember and act upon accordingly, that it is in the children's world rather than that of the old folks that we should work most zealously.

FRANK H. COLLINS.

### A NOTABLE LOAN OF PAINTINGS

A NUMBER of changes have recently been made in the hanging of the galleries of paintings to accommodate twelve pictures lent to the Museum by Charles Chauncey Stillman in memory of his father, James Stillman. Visitors to the Museum have here an opportunity to see a number of excellent and unfamiliar pictures of various schools, in a few cases by artists not represented in the Museum collections. Eight of the pictures are of the Italian Renaissance, two are French of the eighteenth century, and one each by Murillo and Rembrandt.

Vasari, in his life of Lorenzo di Credi, tells us that this artist painted many portraits. Only a few are known and recorded today, and an added one is the fine, direct portrait of a middle-aged man holding a bowl in his hands which is included in the Stillman loan and now hangs in Gallery 30. A similar picture in the Uffizi Gallery, supposed to represent Lorenzo's master, Verrocchio, shows a similar pose, like drawing of the hands, and the same high finish without sacrifice of strength and simplicity.

A later Florentine picture, decidedly appealing, is the stylefully drawn and gayly colored Halberdier by Pontormo, hanging in Gallery 29. The young warrior holds the shaft of his weapon with one hand while the other rests gracefully on his hip. The delicate curves of his cheeks and the wistful languor of his features express a nature and body not yet hardened into soldierly maturity. The picture was formerly in the collection of Princess Mathilde, at which time it was given to Bronzino.

From the schools of northern Italy are paintings by Boccaccio Boccaccino, Francia,

and Gianpietrino, all three pictures having been formerly in the Crespi gallery at Milan. They have been hung in Gallery 30. The Virgin and Child with a Bird by Boccaccino presents a Madonna of the wholesome, broad-faced type commonly seen in Bramantino's work, while the divine Child is shown as a little boy quaint almost in the German manner. The Saint Barbara by Francia is seen half-length, standing behind a parapet. The windowed tower in her arms recalls the legend which tells how the beautiful saint declared her adherence to the new religion by causing three windows to be built into the tower in which she was confined, thus to symbolize the Christian soul which receives through three windows the glorious light of the Father, the Son, and the Holy Ghost.

The Virgin and Child with the Pomegranate by Gianpietrino shows that this prolific artist was able to employ Leonardesque traits without losing an individual sentiment which has its own poetry and which, at its best, can seem flat only when compared too closely with the work of the master himself and of his greater pupils.

Still from the north Italian schools are the two splendid portraits of men by Moroni which have been hung as pendants in Gallery 29, while the small Virgin and Child by Tiepolo hanging on the opposite wall completes the Italian pictures.

In Gallery 20 are to be seen the eighteenth-century French paintings. The portrait of Mlle. Blondel de Gagny, holding her mantle full of flowers, painted easily and with delicacy of color, is given to Nattier. The portrait of a lady by Vestier sets before us a lackadaisical young lady of Louis XVI's time, dressed in a white frock with satin stripes, a charming creation.

The Madonna and Child by Murillo, painted according to Professor Mayer in the artist's late period, 1670 to 1682, is a characteristic work of the great Spanish painter of Madonnas. Rembrandt's Portrait of Titus, which completes the list of pictures comprising this highly interesting loan, hangs in Gallery 26. It shows the artist's son at the age of about nineteen,

wearing a broad cap and sitting in an arm-chair resting his chin on his hand. This fine picture in Rembrandt's developed style of 1660 was formerly in the collection of the Duke of Rutland. H. B. W.

## REARRANGEMENTS IN THE MORGAN WING

WITH the installation of the Louis XV paneled room, a considerable readjustment of the galleries devoted to the Hoentschel

advantage, either through misfortunes of lighting or juxtaposition. In the present rearrangement an attempt has been made to organize the material as far as possible not only more strictly from the period point of view, but also with careful regard to scale relation between the various fragments. Consistency of scale was one of the chief and preëminent virtues of late seventeenth and eighteenth-century French decorative art. A great deal of the beauty of an individual piece is therefore lost or



ROOM F 13, PERIOD OF LOUIS XV  
AND THE REGENCY

Collection of French furniture and woodwork became necessary, involving the Louis XIV, the Regency, and the greater part of the Louis XV material. Unlike the rest of the Morgan Collection, these rooms have remained with a few small exceptions practically as they were when first installed. At that time, due to force of circumstances, the installation had to be made in a minimum of time while the nature and the amount of the material were still somewhat uncertain. As a natural consequence, a number of the fine pieces of woodwork, in which the collection is particularly rich, were not shown to the best

crushed by inharmonious surroundings. It has been, of course, practically impossible to achieve really satisfactory results in every arrangement, owing both to the nature and to the quantity of the material of a given period available. In consequence, there are several cases where a wall rather than a room should be regarded as a unit.

In Gallery F 9, where the series of French rooms of the seventeenth and eighteenth centuries begins, it has been necessary to move a good deal elsewhere in order to leave, with one or two exceptions, only Louis XIV material on exhibition. Un-